

# SACRED DANCE GUILD JOURNAL

WINTER 1995

VOLUME 37, NUMBER 2

## Ka Mohala Pohuehue

(the unfolding/blossoming Morning Glory)

### FESTIVAL '95

August 9-16, 1995

Lisa Tuttle and Cynthia Schwarz,  
Co-Chairs

Aloha Kakou! Festival '95, Ka Mohala Pohuehue, is shaping up to be an extraordinary event! The grounds which will host this year's annual Festival, Kalani Honua (Harmony of Heaven and Earth), are beautiful and filled with mana — divine spirit. Likewise, our staff and curriculum are exceptional. Participants will experience an unfolding or blossoming of their understanding of sacred movement as it is expressed by a multitude of cultures and people. Like the Pohuehue (beach Morning Glory) whose vines intertwine and cover the beach, we will discover how all our visions of the Divine weave together into a beautiful whole. As the mist of the moana (ocean) gently caresses and covers the Pohuehue, so too will God's aloha surround and nurture us.

Kalani Honua is located in a pristine, secluded tropical setting, with twenty landscaped acres ordered on three sides by lush tropical forest. To the east is a quiet coastal road and lava cliffs overlooking the ocean. The windward environment is characterized by sun, occasional rain showers and magnificent rainbows. Temperatures range from a perfect 60 to 80 degrees year round.

Natural wonders in the area include a black sand beach, warm springs, steam vents and tidal pools. Nearby lies Hawaii Volcanoes National Park, home of Kilauea, an active volcano which continues to add new land to this island. Comparatively undeveloped and untouristed, the "Big Island" still retains the rich atmosphere of the "old Hawaii."



Our dance staff comes from a rich diversity of cultural backgrounds, and the leaders have been chosen for their expertise in guiding participants to experience the divine through movement. Carla DeSola, one of many exceptional instructors on our staff, will guide participants in a week long exploration of creation based spirituality. In addition, a kumu hula (master hula teacher) will lead us in hula kahiko (ancient hula). Other master instructors will guide us in an amazing variety of cultural expressions of spiritual dance.

We are exploring the possibility of adding a youth dance camp led by Leah Mann and the Moving in the Spirit dance company. Our goal is to encourage young dancers to participate in Festival '95 and to promote their spiritual and physical growth. If plans work out, the young dancers will participate in a variety of experiential activities which include exploring various forms of dance, mask making, instrument/music making, mural painting and recreational activities. They

will also be invited to join in a selection of the regular dance workshops. If you, or someone you know, would be interested in this workshop option, please contact the Festival Committee as soon as possible.

In addition to our dancing, we will be able to participate in flower lei making classes or learn to weave baskets from lauhala (a local plant). Guided nature walks will teach us about edible and medicinal plants, and Hawaiian Mythology Story Telling and tours of the volcano will introduce us to the history of Hawaii. Or, you may choose to relax around the pool and spa or on the black sand beach. Our annual banquet will feature a traditional luau.

Carlson Travel Network is set up to help you with your travel plans to get to the islands. You may contact them by calling 1-800-472-3204. Let them know you are participating in the Sacred Dance Guild Festival '95. The nearest airport to the center is in Hilo (about a 50 minute drive) and we will provide bus transportation to Kalani Honua, or you may rent a car.

Our Festival will begin with dinner and an evening dance event on Thursday, August 10, and you may check in any time that day. (Board members and Festival presenters will arrive August 9 and have activities/board meetings all day on Thursday the 10th. Cost for the extra night and meals is \$75.) We will have breakfast and our closing worship the morning of Wednesday August 16. Carlson Travel can help you with any other hotel, flight or car arrangements. Those interested in bed and breakfast accommodations should write to the Big Island Bed and Breakfast Association at P.O. Box 726, Volcano, Hawaii, 96785 and request information on B & B's in Hilo, Volcano or Kalapana.

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458. Headquarters Address: Ann Blessin, 762 Olive Street, Denver, CO 80220. Editor's Address: Toni Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328.

Corporate subscriptions to the JOURNAL are available for \$15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership \$28 per year, \$50 for two years; Canada \$31 per year, \$56 for two years; Overseas \$31 per year \$56 for two years; Life Membership \$800. Membership includes the JOURNAL published three times a year; **RESOURCES IN SACRED DANCE - An Annotated Bibliography** (1991), available separately for \$10 plus \$2.50 postage and handling; **Calendar of Events**; **Membership Directory**, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 762 Olive Street, Denver, CO 80220.

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

## Festival '95

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The SDG member tuition for Ka Mohala Pohuehue is as follows:

Payment in full received by March 1: \$200.00

Payment in full received by July 1: \$250.00

Payment in full on August 10: \$300.00

Room and Board for 6 nights and 7 days in Hawaii, all meals (dinner August 10 through breakfast August 16) including the luau banquet is as follows:

Room and Board (2-3 persons per room, shared bath) \$415.00

Camping (bring your own tent, etc) or Futon in studio (no linen) \$330.00

All payments should be made payable to SDG Festival '95 and mailed to Festival '95, c/o Lisa Tuttle, 1629 Wilder Ave. #604, Honolulu, Hawaii 96822.

Please note that there are a limited number of beds. Request for space will be handled on a first-come-first-served basis — so get your reservation in early!! The futons will only be made available after all the beds are filled. People staying on futons will need to bring their own linen or sleeping bags, will sleep in studio space, and will need to move their belongings out of the studio each morning. Campers need to bring their own tent, sleeping bags, etc., however hot showers, restroom facilities, and food are included.

Kalani Honua will also be hosting a Men Dancing retreat July 30 through August 6 and an Intercultural Dance Festival August 18 through 29. If you wish a longer stay at Kalani Honua, you may contact them direct at 1-800-800-6886 or write RR 2, Box 4500, Pahoa, Hawaii 96778.

For more information, please contact the Festival Committee. We look forward to your visit to our home in the islands this summer. Aloha!

(When calling the islands, please keep in mind that we are on Hawaiian Time which is 2 hours earlier than the West Coast and 5 hours earlier than the East Coast. That means that when it's 7 a.m. in Hawaii it's 9 a.m. in California and noon in New York.)

### HOW TO GET THERE!

When someone says to me "Lisa, I'd really love to come to Hawaii for Festival '95 — but I just don't think I can afford it" I truly understand. It cost me \$1500 to go to Festival '94 in Boston. \$1500 that I didn't have. In addition, I was able to bring a dancer from my troupe with me — an additional \$1500

expense. However, after 6 months of fundraising our out-of-pocket expenses were approximately \$300 each. Therefore, my response to those people is, "There are many ways for you — a creative person and dancer — to get to Hawaii next summer."

Dance! Dance! Dance! To get to Boston we danced everywhere and anywhere. We went to local private schools and danced during their student chapels. We danced at local churches and we asked for a special offering at our home congregation. We held workshops and classes. This approach had a number of advantages. We exposed a large number of people to Sacred Dance and to the Sacred Dance Guild, and, the more places we danced, the more requests we received for dancing and workshops. Our troupe and Hawaii SDG membership also grew! I now receive at least one request each week for a class or dance. We also offered a workshop after the festival to teach others what we learned. Everywhere we danced we asked for an honorarium. It is important that, as artists, we are paid for our services — even in church! SDG-member Dr. Starfire calls it Karmic Cleanliness.

**Fundraisers!** Find something to sell, auction off, or a service to perform in exchange for donations. We sold gourmet candy. Have a car wash or other service oriented event. The possibilities are limited only by your creativity!!

**Seek donations!** Perhaps someone you know has frequent flyer miles they would be willing to donate. We were able to find a donor for one free round trip to Boston! Entertainment Books often have flight discount coupons that someone may be willing to donate. Talk to everyone you meet and ask them if they would like to donate \$50...\$100...\$1000 for you to attend the Festival. Ask your church to help sponsor your trip. You never know what people are willing to give until you ask. **DON'T BE SHY!** People are happy to give to a worthy cause. Be sure to be willing to give something back — a dance or workshop or...

Another incentive is that donations to the Sacred Dance Guild are tax deductible.

**Give so that others may come!** Perhaps you are not able to attend Festival '95 yourself. You still can make a dream come true for another dancer. A scholarship fund and endowment fund are set up for your contribution. Please give generously.

There are many, many ways for you to raise the money to attend this exciting event. Festival '95 will be a once-in-a-lifetime experience. Come. Ka Mohala Pohuehue waits for you!



# President's Message

Joy, peace, love and hope to you during this holiday season. Thanksgiving is almost here, and we have much for which to be thankful. I am delighted to be dancing at my church this Thanksgiving Sunday. My dear friend Regina Bowman and her beautiful daughter Kate and myself will dance to the Shaker piece "Simple Gifts." The Shakers had such a simple, earthy approach to life. The beauty and simplicity of their lifestyle is reflected in their furniture. I even found a recipe for "Mother Ann's birthday cake" in the Colorado Cache cookbook. In our hectic, busy twentieth century we could learn a lot from the "Shakers." It would be lovely to stop time for awhile or just slow it down. It seems that time goes faster and faster, and one has to run in order to keep up.

My daughter's marriage on December 4th to Michael Douglass has involved much time and planning. All of you out there with married daughters can relate to this. We are thankful in her choice of husband and ask God's blessings upon their marriage and future. Our son is improved and feeling much better, so we are thankful to God for that and hope this will continue. This Thanksgiving, family and friends will surround us with their love and warmth. They also will rejoice and celebrate with us at the wedding feast. God has bestowed many blessings upon the "Blessin" family this season, and I hope and wish a happy holiday season for all of you.

My sincere thanks to all of you for your help, love and support with the SDG.

Without you, I could not have done it. I recently met with the Festival 95 committee in Hawaii. Lisa, Stephanie, Cynthia and Lea are all very excited and are planning a wonderful Festival. I hope many of you will attend. The soft sea breezes and the sweet fragrant air of Hawaii is an experience all should have. We will offer scholarships this year. Inquiries can be sent to Denise Dovell, 1810 E. Velvet Dr., Tempe, AZ 85284, Director-at-large and scholarship chairperson.

You will be receiving a letter from Barbara Tener soon. Barbara, Director-at-large, has taken on the important task of fundraising for the SDG Endowment fund. Monies from the interest will enable us to offer scholarships this year. I hope in future years that the SDG will continue building up the Endowment fund. This is a unique organization and has much to offer the world in joy, peace, love and hope.

I pray that each of you enjoys this holiday season and that your dances will bring fresh insights to the world. Many thanks to the hard working executive board for keeping the wheels of the SDG turning. Happy Thanksgiving and a very Happy Holiday Season to All.

Shalom, and happy dancing,  
Ann Blessin, President

Please note that the following appointments have been made: Celeste Rossmiller, Recording Secretary; Regina Bowman, Co-Publicity Director; and Joann Flanigan, Vice-President.

## Editorial

"If we are ever to have a Kingdom of harmony on earth it must come by the creative minds of men and women..." As I was re-reading this bit of verse dictated in 1954 by Ruth St. Denis, I am reminded, most especially at this time of the year that as she continued "Your hour is at hand! It is your business to remake the world!"

I am not sure that I can do much to remake the world, but as the Christopher group says: "It's better to light one candle than to curse the darkness," so I shall give it a shot. There are several things on which to comment in this editorial.

I received a phone call sometime back from one of our members. She would like to know the name of the dancer at the 1991 Festival in Chicago who presented a solo "Creation" using a tape of her husband's percussion in the background. It was the

dancer that followed Leah Mann. Please write if you know of that dancer.

I would like to add to my report on the '94 Festival. Somehow in the reporting job for Festivals, I need to have a pair of wings and a secretary. I failed to mention the morning worship services based on the four elements: water by Skyloom, fire by Bob VerEecke, earth by Credo and Air by Ellen Oak's group. These worship services were most inspirational, but after I took part I had to hurry on to the next class. Also, since I usually leave early, and this Festival was no exception, I am unable to report on the really high point - the Worship Closing Service. Perhaps, we can have a few "cub reporters" at the '95 Festival to help.

Believe it or not, I did get some very welcome comments on *And We Have*

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*Danced Vol. II:* From Joan Sparrow: "Congratulations on your admirable job of completing the very welcome second volume - a compendium, a labor of love, a valuable reference. Moreover, the photos were all well-chosen and nicely imply the wide spectrum of religious dance." From Mary Jane Wolbers: "Congratulations are in order! It is a good job. Now we hope sales are brisk and folks will read it. At the very least, it's there for posterity and the Guild is again very much in your debt for this labor of love." From Margaret Taylor Doane: "Toni', you are a wonder and a blessing to all of us. I have enjoyed reading your Vol. II. What a gathering of valuable nuggets of insight and wisdom from the dancers during these 20 years." From Doug Adams: "I think the cover is very

*Continued on page 4*



## SACRED DANCE GUILD SCHOLARSHIPS

We are Hawaii bound for Festival, and we have scholarships available to help members get there. Although our funds are limited, we can help a few members get to Festival '95. Please send an application, noted below, indicating need to: Denise Dovell, 1810 East Velvet, Tempe, AZ 85284.

Deadline for receiving requests is March 1, 1995. All applications must be postmarked by March 1, 1995. Those receiving scholarships will be notified by April 1, 1995 of funds available. Aloha!

### Sacred Dance Guild Scholarship Application

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival 95.

It is most important that the awards benefit not only the recipient but also those with whom the recipient is involved on a local or regional level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance.

Recipients of scholarship aid will be expected to assist with various tasks at some time during the Festival.

Please complete the form below and mail by March 1, 1995 to:

Denise Dovell, 1810 E. Velvet Drive,  
Tempe, AZ 85284.

Name \_\_\_\_\_

Phone \_\_\_\_\_

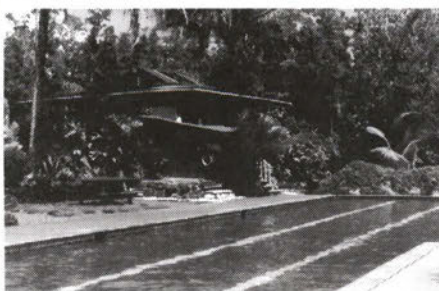
Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

1. Describe your current activities in sacred dance.
2. List briefly any training you have had pertinent to your work in dance and worship.
3. How do you think you will benefit from attending this National Festival?
4. How would you plan to share your experiences at the Festival in your local or regional area?
5. Will you be able to attend the Festival whether or not you receive a tuition scholarship?
6. Please ask one person who is familiar with your work in sacred dance to write a letter of recommendation. This letter should reach Denise Dovell by March 1, 1995.

(Note: Please feel free to duplicate this application. Use a separate sheet to answer questions.)



Pool Spa, Kalani, Hawaii

## Dancing for Joy

by Kelly Ettenborough, Religion Editor, Tribune, Tempe, Arizona, August 13, 1994

During a Tempe church service, dancers ran the length of the sanctuary, trailing bright cloths of yellow, orange, red and blue — the colors of Pentecost.

They later draped the sheer fabric across a table in the front and brought in the elements for communion.

At a service in Paradise Valley, dancers demonstrated a symbol of peace for the congregation at the Franciscan Renewal Center. The demonstration was part of a Scripture reading.

"Then it spread out through the assembly and everyone was doing it (symbol of peace) to one another. It really embodied the gospel reading and hopefully made an impact," said Norbert Zwickl, director of music at the Franciscan Renewal Center and a Mesa resident. "Anything that

engages the full body in prayer is a good thing."

Sacred dance — dancing to add to the spiritual experience of a worship or liturgical service — is making a comeback after more than 500 years, said Ann Blessin, president of the Sacred Dance Guild, a 600-member international organization founded in 1958.

"I'm excited about what is happening in the religious arts, and I hope that it will continue to grow and flourish," said Blessin, a Denver resident. "A dancing people, I feel, are a freer people."

Several East Valley and Scottsdale churches incorporate dance in their worship much like they include a vocal or instrumental solo, and local dancers said they see dance as more acceptable in worship than in previous years.

"It's more a form of prayer than it is a performance," said Sandra Perez, 40, of Mesa. "I'm hoping within the movement of what I'm doing that someone will find something within themselves to identify where they are with the Lord." Perez is a member of the sacred dance troupe Thursday in the Dark Dance Theatre.

### EDITORIAL continued from page 3

striking; and the content of the book is so helpful in distilling the best from so many years of SDG Journals. Congratulations on a job well done! From Kathryn Mihelick: "You've done a beautiful job of 'pulling all the threads together' into this single volume." From Forrest Coggan: "Liked the format! Surely admire your persistence. But then you are the one closest to the action. And what you've produced is a most valuable record for anyone even remotely curious in the movement." From Ann Blessin: "The book is great!!"

The theme of the Spring Issue of the Journal will be the same as the theme of the Festival '95 "Ka Mohala Pohuehue (the unfolding/blossoming Morning Glory)", and we look forward to learning more and more about the leaders of this exciting event in Hawaii!

Please continue to send your Journal news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. The deadlines are August 15, November 15, and March 15.

Do renew your membership, and if you have not ordered a copy of "And We Have Danced, Volume II" either for yourself or as a gift, send a check made out to Toni' Intravaia for \$15.00 plus \$3.00 for postage/handling and mail it to 201 Hewitt, Carbondale, Illinois 62901.

And Blessed Holidays to All!

## Glory Be

A Children's Prayer Movement  
by Toni' Intravaia

Glory be to the Father

*Place fingers of right hand on forehead*

and to the Son

*Place fingers of right hand on heart*

and to the Holy Spirit

*Place fingers of right hand on left shoulder then on right shoulder*

As it was in the beginning

*Arms are by sides and hands parallel to floor*

is now

*Flex arms and hands open (still by sides)*

and ever shall be

*Lift arms high*

world without end.

*Open arms in large circle*

Amen.

*Bring arms to fold hands in front of body.*

(Note: This prayer has been our opening prayer for Vacation Bible Week at St. Francis Xavier, Grades 1 through 4.)



# Children's Workshop

by Rosalie Branigan (From Modern Liturgy, Volume 16, No. 5)

**A**rts and the Special Child / Praise the Lord! / Praise God in the mighty firmament. / Praise God for mighty deeds. / Praise the Lord for the powerful gifts bestowed on each of us. / Praise with audio-loop and wheelchair, / Praise God with withered hands and wooden legs. / Praise with braille and large print. / Praise God with expressive bodies which are used as instruments for those who cannot hear. / Praise God with ramps and lifts; / With tape recorders and with voices that struggle to speak; / With toes that work as hands, Hands / That reach out among the doubters, / To touch and hold and heal. / Praise God with dogs that hear and see for others. / Praise God for doors that begin to open; / To the light of ability amid the / Shadows of prejudice and preconceived / Notions about perfection and service. / Let us who breathe use all that / Breathes and all that cannot breathe / In praising God to the glory of our Lord! / Paraphrase, Psalm 150

"Not to have confidence in one's own body is to lose confidence in one's self." One in every ten children has some kind of disability. With the physically disabled, emotionally disturbed, the mentally retarded, those with learning disabilities, and the visually and hearing impaired, the arts become forms of stimulation, education, therapy and integration into society.

Professional groups such as theaters of the deaf, puppets dealing with handicaps, and dance companies that include the retarded are discussed frequently in the media and perform in many communities. Why not use the arts in the local church as

a way of including the disabled in the life of the church?

Imagine the acolyte lighting the candles from a wheelchair—or is the altar inaccessible to the physically handicapped? Visualize the dance choir in which all the dancers are Down's syndrome children, who sign exquisitely. How many of our services are signed for the hearing impaired? Rejoice with a group of preschoolers in walkers, wheelchairs, and braces, with and without the ability to speak, becoming butterflies, tulips, lilacs, and daffodils as they enact Mary Lu Walker's adaptation of an Israeli folk tale, the song "Friends."

Three butterflies, caught in a storm. / One yellow, one purple, one red / Looking for a place that was dry and warm. / Here's what the purple one said: / "Oh the lilac is my sister, / We'll find a nice dry bed / I'll knock at the door. / She'll let us in." / But here's what the lilac said: / "I'll let you in if you're purple like me. / That's the only color to be. / Your other friends, they just won't do / I can't stand yellow and I hate red, too." / No, no, no, we'll stick together. / That's what friends should always do / Through the dark and stormy weather. / You're with me and I'm with you.

Are all God's "butterflies" welcome in our places of worship and education? And in our arts groups?....

HIGHLIGHTING SACRED  
DANCE GUILD MEMBERS'  
IDEAS

## A Processional

by JoAn Huff

**O**ne SDG member a year or so ago wrote that she had done a processional down the aisle carrying a Bible and a lamp. I have expanded on that. On October 23, I did a solo incorporating much footwork and floor pattern as I carried both a Bible and a lamp. That was immediately followed by a group dance in which two dancers, one solo following the other, did a short sequence of moves depicting confusion and searching for a pathway.

Then a third dancer came in, carrying both a Bible and a lantern. She had a definite pattern of footwork. She approached one dancer, gave her the Bible and held up the lantern. Both did a set pattern to the second dancer. Again the word is shown and the lamp presented. All three, hands joined in a file, repeat the simple foot pattern through the dance space, concluding in a coiled tracing of a labyrinth (an ancient tradition which depicts the crusaders' journey to Bethlehem.) The dance ends with the group in a close knot with the Bible and lantern raised.

For accompaniment I used two pieces of instrumental music: "Por Falta De Charango" and Vivaldi's "Guitar Concerto" played by Jem Moore and Ariane Lydon on dulcimer and harp, on *Passages Amallama* CD.

## Moving On ... Going Where?

by Kathryn Mihelick

(from To His Glory, Wisconsin Lutheran College, Milwaukee, Wisconsin, September-October, 1994)

**S**acred dance is most often viewed as the "new kid on the block" in terms of the sacred arts. But both history and scripture belie this view. What we are really seeing is a rebirth of interest in sacred dance rising out of the ashes of disrepute into which dance had tumbled during the Middle Ages.

....New chapters of the Sacred Dance Guild are developing and networks are expanding. Formations of sacred dance ensembles and congregational movement groups is on the rise.

....The contemporary fascination with body language — the power of non-verbal communication — may be another factor offered in explanation of the rising interest in sacred dance.

....The fitness craze in America, the growing trend in the medical profession to recognize the need for holistic medicine, and the increasing success of dance therapy treatment modalities in demonstrating the healing power of movement — all are drawing attention to the body as an equal partner in the body-mind-soul triumvirate.

....In this ambience, sacred dance can stand as a beacon to restore the body to its rightful place of dignity, to place it in a position of honor, truly worthy of being a vessel for the

Holy Spirit and testament to all that is good about God's creation. It is to be encountered with awe and nurtured with respect. Did not our Heavenly Father choose to send us His Word incarnated? How precious, then, that incarnation!

The human body gives form to the most glorious of all His creations. It is in this form that He has invested the power of humankind to ingest all other aspects of His creation by virtue of the physical senses, endocrine system and cells of the brain and nervous system. Dance is the medium which utilizes that form to glorify Him. Through movement, in interaction with energy, space and time, the body transcends mere function; and in this transition the Spirit is made manifest to the world. When the world sees this, the mission of sacred dance will have been consummated.



# Confession and Pardon, The Liturgy in Dance

by Kay Troxell

Many worship traditions have, as part of their liturgy, a Confession of Sin followed by an Assurance of Pardon. This can take many forms. In my church, first United Methodist, Lancaster, PA, there is a silent prayer of confession followed by a corporate prayer read by the congregation from the Bulletin. The pastor then offers spoken words assurance.

The Acts of Faith (Beth Dunkelberger, Lenise Spracher, and myself...all SDG members) wanted to illustrate this part of the liturgy with dance, incorporating it into the morning worship. With our Pastor's encouragement, we began.

Our first step was to analyze confession. How do people confess? Together? Touching and comforting each other? Individually? Alone within the group? What would speak to the congregation to reveal our emotions?

We decided confession was an individual experience. We chose one movement that we could use throughout the dance that would say "confession." It was to clasp our hands together, heart level, lift them in front of us above our heads (supplication). Then we either lowered them (still clasped) back to heart level, or released them apart (with a pulse of energy) to lower our hands and arms slightly to each side (reception). These movements were repeated at various levels, facing front or back, two together, in counterpoint with each other, etc. We never touched or noted the presence of each other, but that common movement bound us in our confessions.

We chose the hymn, "Just as I Am" (in most Protestant hymnals) and had it sung a cappella from the balcony. Our soloist, Jan Betty, is a member of the Acts of Faith, currently on "maternity leave."

Not happy with the original words, we wrote our own:

Just as I am, I come to you,  
Confessing my sin, You know what's true.

Asking for your Grace to make me new...  
O Lamb of God, I come, I come.

Just as I am, to you I bring  
My faithless acts, my everything.  
Seeking your forgiveness, Christ, I sing...  
O Lamb of God, I come, I come.

(Last two lines)

Just as I am, have mercy on me,  
O Lamb of God, I come, I come.



Kay Troxell, Beth Dunkelberger, and Lenise Spracher

We dressed in our church-going clothes, (dress, blouse, skirt, heels/flats), and sat in three different pews down front. The Pastor said, "Let us silently confess our sins as we watch the movement of the dancers." When the singer began, we walked into the chancel and began our dance. We ended the Confession in different attitudes of prayer and supplication, one at the altar, another nearby, the third at the choir rail.

While we were motionless, members of the congregation read aloud the corporate Prayer of Confession from their Bulletins.

The Pastor then said, "Let each of us hold fast to these words of assurance: Jesus loves me."

Our soloist began singing "Jesus Loves Me" with these new words:

Jesus loves me, I am sure.  
With His pardon, I'm secure.  
Thru the night and thru the day,  
It's His love that guides my way.

Yes, Jesus loves me!  
Yes, Jesus loves me!  
Yes, Jesus loves me!  
For He has told me so.

(Repeat chorus)

Yes, Jesus loves us!

Yes, Jesus loves us!

Yes, Jesus loves us, for He has told us so.

We had explored how we could show the sense of pardon. The movement here was joyful, with a touching and connect-edness among the three of us. At the end, we repeated our theme movement from the confession, but our faces were smiling and there was a joyful assurance in the gesture. We then walked out of the chancel, back to our pews, sat down and participated with the congregation in the rest of the Service.

HIGHLIGHTING SACRED  
DANCE GUILD MEMBERS'  
IDEAS

## "For All the Saints"

*Movement and Words by JoAn Huff*

*Melody - Chant from Robert Maynard, PSR, 1993*

"For All the Saints" - sung or rap style chant, with accompanying movement taken from video dance:

**For all  
saints**

R knee up in passe, foot down, R knee up

Step in place R, L, R opening hands  
(fingers spread, from hips to second)

**We give thee  
thanks**

L knee up foot down, L knee up

Step in place L, R, L opening hands as above

**Their names we**

Walk clockwise with 6 steps 360 degrees, arms overhead,  
reaching up 6 times with same

**raise**

shoulder isolation

**We sing their  
praise.**

Click fingers 3 times

Clap hands 3 times, raising hands upward.

Repeat same melody for each phrase. Four times in all

Good for use with teenagers. May be used as a movement response to follow individual recitations of the name of a person in their life they consider a saint. A sentence telling why they choose the person is a good addition. Movement response may be done by a group after each recitation, if not too many. Or the group may do the movement response two times, consecutively, at the end of all naming.

The words may be sung or chanted, rap style.



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Chairpersons of standing committees:

By-Laws & Parliamentarian:  
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Pennsylvania

Nominating:  
Scholarship: DENISE DOVEL, Arizona  
Bibliography: KAY TROXELL,  
Pennsylvania  
Pamphlets: DIANE GULIAN Michigan

## CHAPTER OFFICERS, 1994

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Newsletter: Karen Clemente

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Chapter Representative: Chuck Yopst  
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**Potomac**  
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Barrie Gibby, South Carolina  
Barbara Tener, California





















# Sacred Dance Guild Bylaws

Accepted June, 1980, Denver, Colorado;  
amended June, 1985, Lancaster, Pennsylvania;  
amended August, 1986, Berkeley, California;  
amended August 1990, Portland, Oregon.

## Article I — Name

The name of this organization shall be the Sacred Dance Guild, hereinafter called the Guild.

## Article II — Purpose

The purpose of this Guild shall be to stimulate interest in the dance as a religious art form and to function as a clearing house for sacred dance activities and as a resource for sacred dance education and leadership.

## Article III — Membership

**Section 1.** Membership shall be open to all who are interested in the dance as a religious art form.

**Section 2.** The categories of membership are: regular, student, senior, sponsor, group, and life. Senior membership is for persons 65 years or older, validated by proof of age, fees are the same as for students.

**Section 3.** Privileges shall include voting: one vote per individual membership or one vote per group membership; reduced rates at workshops and Festivals; receipt of the *Sacred Dance Guild Journal*.

## Article IV — Dues and Finances

**Section 1.** The dues amount and structure shall be established by vote of the membership and finalized at the Annual Meeting.

**Section 2.** The financing of national Festivals shall be an Executive Board responsibility. Local workshops shall be self-sustaining; profit from workshops, or a portion thereof, may be contributed to the Guild Memorial Endowment.

**Section 3.** The fiscal year shall be determined by the Executive Board.

## Article V — Officers

The officers shall be: President, Vice President, Recording Secretary, Corresponding Secretary, Treasurer.

## Article VI — Administration

**Section 1.** The Executive Board shall consist of the officers named in Article V, the National Membership Director, National Program Director, Sacred Dance Guild *Journal* Editor, National Director of Regions and Chapters, National Publicity Director, and Resource Director.

**Section 2.** The Board-at-Large shall consist of the Executive Board, nine Directors-at-Large, Regional Directors, Chapter Representatives, Chairpersons of Standing Committees, and Archivist.

**Section 3.** The Advisory Board shall consist of Past Presidents.

## Article VII — Duties of Executive Board and Board-at-Large

### Section 1.

a. The President shall preside over meetings of the Executive and Advisory Boards, the Board-at-Large and the Annual Meeting of the Guild.

b. The President shall establish the agenda of meetings, shall make appointments as required by the Bylaws, and may appoint advisors.

c. The President shall receive annual reports from all Board members and be responsible for transferring same to their successors.

d. The President shall incorporate a record of all standing rules and policy statements for Guild function into the President's annual report.

e. In the event that an elected officer cannot complete the term of service, the vacancy shall be filled by Presidential appointment, subject to approval by the Executive Board.

**Section 2.** The Vice President shall preside at meetings in the absence of the President, and assist and support the President in the conduct of the Guild's business.

**Section 3.** The Recording Secretary shall keep a record of all meetings in a permanent record book and make copies of the minutes available for distribution to officers and members as needed.

**Section 4.** The Corresponding Secretary shall notify members of the time and place of meetings, answer correspondence, and shall provide information upon request to Guild committees and members.

**Section 5.** The Treasurer shall prepare a budget proposal, receive, hold, and expend the funds. The Treasurer shall keep a permanent itemized account of all receipts, appropriations, and expenditures, and shall submit a statement of finances at the meetings.

**Section 6.** The National Membership Director shall receive dues; send out membership cards; give the names of new and dropped members and address changes to the President, the Corresponding Secretary, the National Director of Regions and Chapters, and to the *Journal* Editor; give money and names to the Treasurer; prepare mailing labels and annual membership list for the Directory.

**Section 7.** The National Program Director shall initiate plans for Guild Festivals; shall act as advisor to Festival Directors; shall coordinate and review all Festival related information; with Executive Board approval; shall determine the use of excess funds generated by Festivals; shall maintain a resource file of potential leaders.

**Section 8.** The *Journal* Editor shall be responsible for the publication and distribution of the *Journal*.

**Section 9.** The National Director of Regions and Chapters shall serve as advisor to the Regional Directors and Chapter Representatives; shall aid in the creation of new regions and chapters; shall

retain a record of regional sacred dance activity.

**Section 10.** The National Publicity Director shall help publicize Guild activities to groups and media outside the Guild and seek cooperation with other groups to enhance the purposes of the Guild.

**Section 11.** The Resource Director shall be responsive to requests for help, guidance and resource materials in accordance with Article II, Purpose.

**Section 12.** The Regional Directors and the Chapter Representatives shall further the Guild activities in their area by maintaining resource files and membership and the non-membership mailing lists; and shall inform the *Journal* Editor and the National Director of Regions and Chapters of local sacred dance activity.

**Section 13.** The Archivist shall maintain a file of all Guild meetings and reports of Guild sponsored events, samples of brochures, kits, flyers, and any other material pertinent to the Guild.

## Article VIII — Meetings

### Section 1.

a. There shall be one general meeting a year known as the Annual Meeting and at least three Executive Board meetings a year.

b. Items of business shall be decided by a majority of the votes cast by members present at the meeting, by proxy or by mail.

### Section 2.

a. A quorum for Executive Board Meetings will be five members.

b. A quorum for Annual Meetings shall be ten members of the Board-at-Large and twenty-five members of the Guild, a total of thirty-five.

## Article IX — Elections

Elections shall be by ballot at the Annual Meetings and by proxy or mailed vote. The term of office for all Board members shall be twelve months except for the Directors-at-Large who shall serve for three years in rotation with only three of the nine elected in a given year.

## Article X — Removal from Office

In the event that an officer is not serving in the best interest of the Guild, does not maintain active membership, and/or does not discharge duties as stated above, said officer is subject to impeachment by a two-thirds vote of the membership.

## Article XI — Standing Committees

### Section 1.

a. The President shall appoint a Nominating Committee of three which shall present a slate of nominees for the Executive Board, three Directors-at-Large, Regional Directors, and Archivist. All nominees must be Guild members in good standing.



b. The nominating committee shall be a rotating one, one member to retire after serving three years (the third year as Chair), and one new member being appointed each year by the President.

c. The nominating committee must mail the slate to the *Journal* Editor in time for the issue immediately preceding the Annual Meeting so the membership may cast their ballot by mail prior to the Annual Meeting.

## **Section 2.**

a. The President shall appoint a Scholarship Committee of three which shall allocate funds from the Guild Memorial Endowment to applicants on the basis of need, worth, and best interests of the Guild.

b. The Treasurer, upon Executive Board approval, shall be responsible for investing the money of the Memorial Endowment, the interest from which shall be made available to the Scholarship Committee.

## **Section 3.**

a. The President shall appoint a Bylaws Committee of three which shall have the authority to make necessary typographical changes in the Bylaws in order to assure editorial continuity, these changes subject to approval by the Executive Board.

b. The Bylaws Committee shall include the Parliamentarian who shall serve as advisor on Bylaws, procedures, and rules of order at meetings and regularly review the Bylaws. The Parliamentarian shall be responsible for initiating process for revision of the Bylaws at the request of the Board and/or as determined by a review of same once every five years.

**Section 4.** Officers and Directors of the Guild may form committees of members to assist them in carrying out their duties.

**Section 5.** Other committees may be appointed by the President as needed.

## **Article XII — Chapters**

**Section 1.** To further the purpose of the guild, chapters of the Guild may be formed.

**Section 2.** To initiate a chapter, at least fifteen Guild members within a region, including that region's Director, shall sign a petition to the President with a copy to the National Director of Regions and Chapters.

**Section 3.** The petition shall designate the geographical boundaries with its mail zip codes; shall detail the expediency of forming a chapter in that region; shall outline intended activities and a proposed budget.

**Section 4.** The President shall send copies of the petition to the members of the Executive Board in advance of the next Board Meeting when a vote shall be taken by mail or proxy and/or by those present. Upon the affirmative vote of the majority of those Executive Board members voting, the chapter shall be established.

**Section 5.** The Guild shall assist the Chapters in every manner possible including financial loans and donations when necessary, but shall not be held responsible for any chapter indebtedness.

**Section 6.** All chapters shall adopt the "Chapter Charter" as given below.

## **Article XIII — Amendments**

The Bylaws may be amended by a two-thirds vote of the members present, represented by proxy or by mailed vote at the Annual Meeting, provided that the proposed amendment is includ-

ed in the announced agenda for the meeting. Amendments shall be drawn up by the Executive Board and presented for discussion at the Annual Meeting.

## **Article XIV — Dissolution**

In the event of dissolution of the Guild, remaining assets after the satisfaction of all obligations of the corporation shall be distributed for purposes within the scope of Internal Revenue Service Code 501(c)(3) or amendments thereof.

## **Chapter Charter**

(as established August 1984)

### **Article I — Name**

The name of this organization shall be the Chapter of the Sacred Dance guild, hereinafter called the Guild.

### **Article II — Purpose**

The purpose of this Chapter shall be to stimulate interest in dance as a form of religious expression; to support the purpose and activities of the Guild; to communicate with all Guild members via the Sacred Dance Guild Journal.

### **Article III — Membership**

**Section 1.** Only guild members in good standing may become Chapter members upon payment of dues.

**Section 2.** Privileges shall include voting, reduced rates at workshops, and receipt of local publicity and Chapter news, as well as those privileges of the Guild.

### **Article IV — Dues and Finances**

**Section 1.** The full amount of dues shall be sent to the National Membership Director. On October 1 of each year an allotment of \$6.00 per individual paid member shall be returned to the Chapter, pending receipt of the completed Chapter's Annual Report Form.

**Section 2.** The Chapter Treasurer shall send an annual financial statement to the President, Treasurer, and National Director of Regions and Chapters of the Guild.

### **Article V — Officers and Duties**

**Section 1.** The governing board of this Chapter shall be a minimum of three elected members, one of whom shall be president, one of whom shall be the Chapter Representative (a voting member of the Guild Board-at-Large receiving all national mailings from the Board), and one of whom shall be Treasurer. Other officers deemed necessary to fulfill chapter responsibilities may be elected.

**Section 2.** Duties of Board members shall be those appropriate to their offices and may be

detailed in individual Chapter Bylaws. The Chapter shall submit an annual report of activities to the Guild President and National Director of Regions and Chapters prior to the Annual Meeting of the Guild.

### **Article VI — Committees**

**Section 1.** A nominating committee of three people shall be designated by the Chapter Board prior to the annual meeting of the Chapter.

**Section 2.** Other committees shall be established as needed to carry out the purposes and activities of the Chapter.

### **Article VII — Meetings**

**Section 1.** There shall be an Annual Meeting of the Chapter membership at which reports of officers are presented and at which officers shall be elected by a majority vote of those present or represented by mail or proxy and at which other business of the Chapter shall be presented.

**Section 2.** There shall be at least three meetings of the Chapter Board each year to conduct the business of the Chapter.

#### **Section 3.**

a. A quorum for the Board Meetings will be three members.

b. A quorum for Annual Meetings will be three members of the Board and five members of the Chapter, a total of eight.

### **Article VIII — Chapter Bylaws**

Each Chapter may supplement this Charter with individual Bylaws provided these do not conflict with Guild Bylaws or the Chapter Charter.

### **Article IX — Amendments**

Proposed amendments to this Charter must be approved by the Executive Board of the Guild, two-thirds of the members of the existing Chapters of the Guild and voted on at the next Annual Meeting of the Guild.



# History of the Sacred Dance Choir of First United Methodist Church, Richardson, Texas

by Jo Ann Robertson, Director, Sacred Dance Choir

The Sacred Dance Choir (originally called the Creative Dance Choir) was born from a need of a group of dancers to express their faith through movement. This group eventually founded a Sacred Dance Concert that is in its 13th year of production.

The first participation of the Sacred Dance Choir in worship was in December, 1977, when they danced Lloyd Pfautsch's "A Day for Dancing." That piece has evolved from a simple interpretation of the music to a full-scale production over the years with several different casts providing movement. The group has also performed in three different productions of "Amahl and the Night Visitors".

The Sacred Dance Choir is often called upon to enhance a moment of worship: sometimes we interpret musical texts and sometimes we move to scripture.

We have been invited to dance in many area churches, mostly Methodist, and are often seen at United Methodist Women's functions as well as serving as enhancement at church suppers.

The Sacred Dance Choir received an invitation to participate in a Dallas City festival "Thanks-in-Giving" in November 1983, and through that contact we became involved in the 150th birthday of the City of Dallas. "Religion's Pilgrimage 1836-1986" featured a multi-cultural overview of the talents of four choirs, symphonic ensembles, ethnic groups (Hispanic, African-American, European, Asian, Native American), set design and ministers from all denominations, and the Sacred Dance Choir.

The first Sacred Dance Concert was presented in August, 1981, with five choreographers and twenty dancers. It was subtitled "For Everything there is a Season, and a Time for Every Matter under Heaven." That year, we were reviewed in the local newspaper.

Since then, the concert has grown to a full-fledged production which offers a unique performing experience to area artists and liturgical dance groups. This past year's concert showcased such groups as DaySpring Dance Ministry, Koinonia, St. Luke's Community UMC Sacred Dance Choir, the Gospel Movement Choir, Ministry in Movement, and our own Sacred Dance Choir. There were also performances by local solo artists and groups from local colleges and other performing groups. Approximately 50 dancers participated in the 1994 concert.

The intent and mission of the Sacred Dance Concert has not changed in its thirteen year journey: to provide a forum for area dancers in order to express their faith through movement.

The formula for the concert is as follows: a letter is sent out in the spring, inquiring of the groups who have participated in the past, of their interest this year. We have an organizational meeting at the beginning of the summer where we explain the commitment and time involved. Rehearsals begin, and then we all come together the Friday evening before the concert to "tech" each piece. We schedule two run-throughs on Saturday for the Sunday performance.

We open every session with prayer, and then have a group prayer circle. Kim Ballor and I have been involved with this endeavor since its inception, and we have been blessed by the people who participate over the years. Some groups only participate occasionally, but they always come back another year! It is an experience like no other I know of in our area. It has

blessed the dancers who participate, as well as the congregation which experiences the richness of the talent that God has bestowed upon His people.

At present, the Sacred Dance Choir is an ongoing group which meets weekly to prepare for the many opportunities we have been given to participate in worship this season. We currently have ten dancers who range in age from 13 to adult (we formerly broke up the choirs by age, but no longer do so). Kim Ballor and I share the duties of choreography. We already have a date for the 1995 Sacred Dance Concert and are now in the process of making plans for that event. We would like to add a workshop this year, on Saturday before the dress rehearsal.

This concert has provided me personally with an opportunity to express my love for Jesus Christ through sacred dance. I thank First United Methodist, Richardson, its ministers, staff and members for the experience that has blessed my life so greatly and let me walk close to my God.

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## A Day of Dance and Thanksgiving

by Joann Flanigan

According to Margaret Taylor in *A Time to Dance*: "The arts...are valuable in awakening people to dramatic conflicts that verbalization may have obscured." At a workshop-worship service held in November at St. Mark's Lutheran Church in Huntsville, Alabama, the lessons and the Psalms were danced and dramatized, either by a soloist, a duet, or by a group of dancers. Pastor Vernon Luckey, who gave the Homily, later wrote in the church newsletter. "...persons of all ages learned new expressions of praise to our wonderful God."

The day long program, organized and taught by Joann Flanigan and Judy Styles, was sponsored by St. Mark's and by the Alabama-Tennessee Region of the Sacred Dance Guild.

A procession, "Holy, Holy, Holy," with each dancer carrying a votive candle, symbolized bringing in the "light." The simple but elegant fourteenth century tripudium step was followed by the presentation of the "light" to the congregation, and a drawing in the air of a large figure eight with the opposite hand into a circle which ended facing upward and outward. After the processional, the "light" was placed on

the altar, later to again be presented when Joann danced the prayer, "On Eagles Wings."

During the dance two young teens brought to the altar two baskets of prayer requests. All the dancers wore colorful, long skirts and blouses.

During his homily, Pastor Luckey, a Sacred Dance Guild member, was rich in his encouragement that sacred dance shall go forward despite obstacles of misunderstanding about the presentation of a worship service through dance and drama.

The recessional was danced by all present to "The Trees in the Field," sung by Dwight Lyles. Dancing Hebrew style, each verse was danced faster than the preceding verse. What an exciting finish to a Day of Dance and Thanksgiving!

Note: On page 94 of *A Time to Dance*, Margaret wrote: In Germany in the fourteenth century, a monk composed several hymns which the choristers sang during the performance of their ring dances and three-step dances (tripudia). This term tripudia involved three steps forward and one step backward and was used both in ring dances and in processions.



# Bask in the Glow

by Jeannine Bunyan,  
Southern California Representative

I have just finished reading *And We Have Danced Vol II* authored by our faithful SDG Journal editor, Toni Intravaia. She has accomplished an awesome task of synthesizing a twenty-year history of Guild activity. Reading the gamut of exciting accomplishments, as well as challenges faced, one question keeps haunting me. "In our quest for improvement toward excellence, how often do we fail to take time to enjoy our success?"

If you are like me, a new project is often on the calendar before the current one is finished. Feelings of satisfaction or relief may come when one is completed, but the "perfectionist" in all of us, often seems to focus on the imperfections of our work.

Dancers tend to "think big," and consequently we set ourselves up for disappointment.

Here are two suggestions which have been helpful. First: we need to continually ask, "For whom are we dancing?" When we remember that we dance "For God!", then the burden of judgment is lifted from us. As artists we can analyze past efforts with an eye to "offering our best to God," but the knowledge that God accepts us, "As we are," frees us.

Second: We need to learn to take the "long view" of our work. Our slow progress toward the large vision God has given us can often rob us of joy along the way. Our impatience makes our success seem small and insignificant. Let us learn to "be present" at the outpouring of the Holy Spirit in each endeavor.

Thus I say a big, "Thank You!" to Toni Intravaia for helping us to see the significance of what we have accomplished in the last twenty years — both in the Guild and as individuals. Her book reminds me that I need to take time along the way to "bask in the glow!"

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## RECOMMENDED READING

1. Several publications from the AAHPERD, P.O. Box 385, Oxon Hill, MD 20750-0385. Postage and Handling vary with the cost from \$5.25.

**Encores II: Travels Through the Spectrum of Dance** by Janice LaPointe-Crum and Ann Severance Akins, Editors. A collection of the best articles on dance from AAHPERD's periodicals from 1978 to 1987. Stock #A456-5, 150 pp. \$18.00.

**Focus on Dance XI: Dance for the Older Adult** by Rayma K. Beal and Sherrill Berryman-Miller, Editors. Addresses the movement needs of older adults and gives examples of successful dance activities for those aged 55 and older. 166 pp. Stock #A385-2. \$14.25.

**Guide to Creative Dance for the Young Child** A guide to developmentally appropriate content, structure, environment, and assessment. Includes sample assessment descriptors and additional resources. 1990. Stock #305-10014. \$5.75.

2. Publication from Peace Works - Center for the Dances of Universal Peace, Inc., 444 N.E. Ravenna Blvd, Suite 306, Seattle, WA 98115-6457. Shipping and handling: First item \$3.00, each additional item \$.75.

**Dances of Universal Peace: A Multicultural Expressive Arts Program for Children** by Tereska Radha Buko. A teacher's classroom guide to using the dances in schools and with community youth groups. It also explains how the dances can be a tool and method of teaching multicultural education in a holistic curriculum. 100 page Mongraph. M115. \$17.95

3. Publications from Sharing Company, 6226 Bernhard Ave., Richmond, CA 94805. Postage and handling \$3.00 per publication.

**Peacerites** by Carla DeSola, \$11.95

**The Spirit Moves** by Carla DeSola, \$9.95

**Hymns in Action** by Margaret Taylor, \$7.95

**Dancing with Early Christians** by Constance Fisher, \$9.95

For more titles drop a note to Sharing Company.

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## W.D.A.: Americas Center Calls Assembly in Mexico

by Mary Jane Wolbers

Guild members who were involved in the International Dance Conference in Hong Kong will be especially interested to learn of the upcoming Assembly of the World Dance Alliance: Americas Center. It will be held in Mexico City March 9-12, 1995. Representatives from North, South, and Central America as well as from the Caribbean Islands will attend.

The World Dance Alliance became a reality in plenary sessions at the Hong Kong Conference in 1990, under the leadership of Dr. Carl Wolz, director of the Conference. Three centers make up the W.D.A.: The Americas Center, located in NYC, The Far East Center, located in Tokyo, and the European Center, located in Lisbon. All Centers feature open membership to individuals and organizations. Together, the three Centers form a network for the exchange of information about dance and the active promotion of dance internationally.

The Assembly in Mexico, "Meeting of the Americas for Dance" will convene in Mexico City's new National Center of the Arts. The Assembly will stress creative exploration and collaboration regarding some of the issues that concern the dance field today, as well as resource sharing and information exchange. Workshops, discussion groups, and committee meetings are being designed to stimulate an interchange of ideas in an open forum to

create new channels for communication.

There are also plans for delegates to tour Mexico City, and to attend performances at three architecturally different theatres including the "art deco" Palace of Fine Arts. They will also visit the Museum of Dance housed in a former 17th century convent.

The Hong Kong gathering marked the first time that the Sacred Dance Guild was officially represented at an international dance conference. As one of five planning the participation of dance organizations from the U.S., I coordinated the Guild presentations and served as the Guild delegate at all plenary sessions. Our presentations were enthusiastically received and much interest in the Guild was engendered.

The W.D.A. provides a unique opportunity for organizations like ours to gain visibility and support as well as to work cooperatively on a global scale. Our involvement is in order. I hope we will be represented in Mexico, and our commitment to interfaith and multi-cultural understanding will be recognized. Henceforth, our Festivals will be publicized internationally through W.D.A. and its Centers.

(Note: Information about W.D.A. and memberships is available from Mary Jane Wolbers, 111 South Green Street, East Stroudsburg, PA 18301.)



## CHAPTER NEWS

### New York/Southwest Connecticut Chapter

On December 4 the New York Southwest Connecticut Chapter held a Sharing Workshop at Cathedral of St. John the Divine Omega Studio, highlighting the celebration of the Advent Season, and led by Sandra Rivera of the Omega Liturgical Dance Company.

JoAn Huff's Chi Rho Dancers shared "This is the Day that the Lord Has Made" and Fisherfolk's "Lord's Prayer" in September at Faith United Church in Oswego. In October they danced "Thy Words Are a Lamp Unto My Feet" and "My Lord What A Morning," taught by former member Sylvia Bryant at the 1990 Festival in Denver. JoAn also danced Psalm 113, Kay Troxell's "Come Holy Spirit" and "Dona Nobis" at the Minetto Methodist Church on September 25.

(Note: The New York/Southwest Connecticut Chapter has been inactive for 2 years. Denise Rampp is planning to get activity going again. To assist Denise, call 914-969-3770.)

Lucy Knopf of the Omega Liturgical Dance Company: Teresa of Avila, practical mystic, woman, writer reformer was the focus of four consecutive evenings of reflection, sponsored by the Omega Dance Company. Through words, music, movement and reflection, participants explored Teresa's spirituality and its relevance to their own lives.

The American Dance Guild presented a workshop "Therapeutic Alternatives for Dancers and Others" on December 11 at the Hunter College Dance Department, New York. Presenters included Elaine J. Abram, a Japanese Method of Healing Through the Energy of Touch; Carolyn Rosenfield, in Bonnie Bainbridge Cohen's Body-Mind Centering Techniques; Elissa Queyquep White, in Dance/Movement Therapy; and Anita Willoughby in the Ancient Chinese Healing Art of Jin Shin Jyutsu.

### Lakeshore Chapter

The chapter has elected the following officers: President, John Jenkins; Vice President, Terry Clinton; Chapter Representative and Secretary, Chuck Yopst; and Treasurer, Donna Pries.

Indi Dieckgrafe has completed her term as chapter president but will remain active by hosting the annual chapter concert at St. Mary's College in South Bend each June. Interplay workshop led by Phil Porter returned to the area on September 17 at the Chicago Cultural Center. He was sponsored by the Outabounds Co. The chapter offers one event a month (except in Dec.) on the last Sunday of the month.

In September Leo Keegan from the Outabounds Co. showed how to add dance elements to a liturgy and worked with participants in developing a liturgy. Carla DeSola led "Peacemaking in Relationships" October 21-23 at the Assembly Mennonite Church Meeting House in Goshen, In. As a part of the Anabaptist tradition, the Assembly tends toward a less ritualized order of worship. Yet, there is a strong sense of being connected to the larger Church, encompassing many different traditions. In her workshop, Carla fosters a nonthreatening transition from past fears to present trust. Her key insight, that dancing the opposite of war, is embodied in her long career of performing.

This Chapter is busy: November 20 'Tis A Gift, Dance liturgy at Granville United Methodist Church, Chicago with the Children's Dance Group. November 20 Organ and... was performed by five dancers from the Maggie Kast and Co. November 27 the Sacred Dance Guild Workshop was held at

Community Dance at Reba Place, Evanston led by Charlotte Lehman. Chuck Yopst led a workshop *Compassion-A Perspective of Empathy in Dance/Movement Therapy* on September 17 at the Dance and Movement Therapy Center, Chicago.

The Dance and Movement Therapy Center presented a workshop on Contemplative Movement Practice on December 3 at the Dance and Movement Therapy Center Fine Arts Building, Chicago.

### Rocky Mountain Chapter

Rocky Mountain Chapter held five workshops last year in October, December, January, February and April plus one gathering of chapter members. Their most significant event was dancing at the Easter Sunrise service at Red Rocks amphitheater outside Denver. The service was televised, which gave sacred dance good exposure.

### Potomac Chapter

Potomac Chapter reports that there is much sacred dance in the capitol area, often by professionals, and that SDG members learn of it through the newspapers. In June a new group, the Walker Chapel Dancers, was founded. That November they presented their first offerings, "Send Us Your Spirit." They also did a Caribbean dance on Caribbean Sunday, and "Were You There?" on an evening service on Holy Thursday. Bethel Lutheran Evangelical Church in Manassas, VA, sponsors Dikiosis Sacred Dancers which is now in its 10th year of operation. They danced throughout last year's Lenten season - "The Last Supper" on Maundy Thursday, "Take My Mother Home" on Good Friday, and "He is Alive" on Easter. In Falls Church New Wine Skins, a Circle of Women at Crossman United Methodist Church includes music and dances in its activities. New chapter representative is Susan Johnson in Annandale, VA.

From *Time*: Book Excerpt: The Fountain of Age, Betty Friedan dispels the negative image of older people. At St. Mark's Episcopal Church on Capitol Hill Mary Jackson Craighill, in her early 70s, leads the Senior Dance Company, a group of dancers who have been working together for many years, in "religious dance alongside secular dance." They perform in Washington and Virginia public schools, and hold workshops for teachers and students. In recent years they have held dance series at veterans' hospitals, soldiers' and airmen's homes, and many nursing and retirement homes. These are followed by conversations with the audience.

### Constitution Chapter

During the past year, the Chapter (Eastern Pennsylvania, Delaware, and Southern New Jersey) has welcomed ten new members. One of the Chapter's goals has been to increase its membership. Offering exciting workshops has been a means to this end.

The theme of the October 15 workshop in Allentown was "The Glory of Gospel's Down-Home Roots." Elaine Riccardelli of Phillipsburg, NJ, dancer, choreographer, singer, and director of two liturgical dance choirs was the workshop leader. She shared the lyricism and excitement of "praise-dancing" that is having a resurgence in local African-American churches. That evening, Elaine's two dance choirs took part in a program, "Divine Unity: a Celebration of Sacred Dance."

The Chapter's next workshop will be April 29 at Berwyn United Methodist Church, suburban

Philadelphia. This is a "sharing" time for members to see each other's work. Experiences at Festival '94 will be shared by Karen Clemente. The annual meeting and election of officers will also take place. An October workshop, with guest leadership, is planned for Lancaster. For information about these workshops, contact Kay Troxell.

Chapter President Vivian Nicholl and her daughters Cara and Brittany danced in September at a Service of Installation of a District Superintendent, Eastern Pennsylvania Conference, United Methodist Church, at St. Daniel's Church, Chester. They chose "Lord of the Dance" incorporating Shaker movement in their choreography.

Faith in Motion dancers of Mechanicsburg Presbyterian Church gave a concert of nine pieces at a Synod-wide gathering of Presbyterian women last June at Elizabethtown College. The five dancers concluded with "Spirit of the Living God" with all those present joining in the movement. One member of the congregation participating was the newly-elected Moderator of the General Assembly of the Presbyterian Church, USA.

Shelly Moe of Faith in Motion danced the "Twenty-Third Psalm" arranged by Michael Card at an Interfaith AIDS Worship Vigil in Harrisburg. She also led a week-long Liturgical Dance Workshop for the Presbyterian Synod Summer School at Wilson College, Chambersburg.

The Eastern College Sacred Dance Group and Sacred Ways Dance Company gave their annual Holiday Concert, December 10 and 11, at Eastern College, St. David's, under the direction of Dr. Karen Clemente. The theme of the concert was "Spirit Dancing" and consisted of works by faculty, students and guest artists. You may recall the high quality of these groups from Geraldine Silk's review of their Spring Concert in the Spring issue of the *Journal*. Included in the program was "Awake in the Awesome Vivid" based on the text of Acts 16: Lydia and the female slave of Phillippi. Karen collaborated with the script's author in choreographing and setting the dance on Eastern College students.

Acts of Faith, interpreted the Avery and Marsh Hymn, "Mary, Mary, Whatcha Gonna Name that Baby" on Christmas morning at their church, First United Methodist, Lancaster. Each wore a colorful scarf. By putting the scarf over her head and cradling an imaginary baby, it was made clear which dancer was "Mary" as the three changed roles during the verses.

Northern California

Doug Adams reports a major accomplishment in that the De Staebler sculpture of the "Winged Figure" is now permanently installed in the Graduate Theological Union Library, the common library between GTU and Pacific School of Religion.

### From Pam Bittner Gwozdz:

I am sorry to share with you that we have been unable to finish production of the 1993 Festival video. Until very recently, we had hoped that we could solve the technical difficulties we were experiencing, but pressures of work schedules and other commitments have prevented us from being able to do so at this time. Our only choice, at this point, is to return your check with our sincere apologies for any inconvenience we have caused.



## SACRED DANCE ACTIVITIES

### ARIZONA/NEW MEXICO

Karen Jablo did a heart-felt mime dance at the region's potluck supper at the home of SDG representative, Kathy Ayala, in March and repeated it June 4 at a sacred dance concert in Tucson. Kathy was asked by the Tucson Diocese to help with sacred dance at two Rites of Election which was attended by representatives and catechumens from each parish. Three other dancers moved in a processional of baptism symbols of water, oil and fire.

Kathy also danced an Easter Vigil at St. Odilia's Church. At St. Mark's Presbyterian Church she helped choreograph a prayer dance in November, 1993. Kathy and Cora Miller danced at South Side Presbyterian Church in a service for the Guatemalan refugees. The Tempe area is very receptive to sacred dance, though some call it prayer movement.

"Didn't It Rain" was presented at Mesa Arts Center where Denise Dovell directs Thursday in the Dark Dance Company. Denise reports that public sacred dance concerts enhance the worship idiom and that leaders are asked to help with local offerings of sacred dance.

### AUSTRALIA

Evelyn Defina, Dance Coordinator at the Wesley Institute for Ministry and the Arts, St. James: I am writing to you to let you know of new developments in the Dance Department. In 1995 we are introducing a new stream of studies in Dance Therapy. The course is a 3 year Diploma in Creative Arts (Dance Therapy major) giving a foundation in physiological, psychological and spiritual principles in the areas of treatment, therapy and personal growth. The course seeks to introduce students to a broad perspective of Dance Therapy so that by their 3rd year of study, they have the opportunity to explore an area of interest and pursue an area of specialization.

### CANADA

Wendy Morrell reports "A Celebration Faith Through Movement and Dance" at Bells Corners United Church, Nepean, Ontario from September 20 through October 2nd. Facilitators were Anna Douthwright, Kebba & Friends, Rev. Dr. John Montgomery, Sandy Rowlett, and Ottawa members of the Sacred Dance Guild.

"Sacred Circle Dancing" at Bells Corners United Church was held on November 5th with Sandy Rowlett and "Drumming and Dancing" was led by Kebba Jobateh from Gambia and Dr. John Montgomery from Perth.

Wendy further reports that "Devotion Through Motion" is held each Wednesday evening at the Bells Corners United Church hosted by Ruth Richardson and Wendy.

### GEORGIA

Moving in the Spirit reports: Leah Mann presents yet another superb accomplishment — women's body image, the way society and the media portray it. Leah's newest production is filled with issues women face daily because of their bodies, such as eating disorders and the common factor of their bodies being used to sell products. "Though I think it is a serious topic, the evening will be full of humor as well," says Leah, but the question of who deems what is attractive or beautiful is provocatively raised. This "Feeding the Soul" was presented on October 1 and 2 at the 7 Stages Theater. MITS went International with "International Mosaic '94" fashion for a cause fund raiser on November 13 at the World Congress Center.

Some of the members of the Apprentice Corporation enjoyed a truly unique experience in

September when they worked with celebrated dancer Sham Mosher.

### IDAHO

Vicki Blake, Idaho Representative: "Dancing Our Way Home" was the title of the workshop offered in Boise, for the convention of the Women of the Evangelical Lutheran Church in America, Eastern WA/ID Synod on October 6-9. Vicki also led congregational dancing and singing for worship, and shared "Supplication" to the music by Linda Spevacek.

On November 30 Vicki and Barb Nelson presented "Called to be Mothers", an Advent/Christmas program focusing on the birthing images of the season in Wilber, WA at the Lutheran Church. This program included dances for the whole gathering as well as some songs, solo dance, flute/recorder music, and poetry.

Vicki also reports that last April she danced and sang her way across Zimbabwe, Africa with the Jubilate choir, a project of the Northwest Conference of the United Methodist Church. Washington SDG member and good friend Linda Lincoln danced with her. They shared the music and dance in churches, missions, refuge camps, and at the inauguration of Africa University at Old Mutare, Zimbabwe. The Jubilate Choir raised \$30,000 to fund a music faculty position and program for the University. As part of that fund raising drive, partner Barb Nelson and Vicki drew together a small group of Bonners Ferry musicians and dancers to create "Folk to Folk," a celebration of African, African/American, and American folk music and, of course, lots of dancing!

### IOWA

The Sacred Dance Guild of Iowa held its Fall Gathering on Saturday October 8 at the Collegiate United Methodist Church in Ames. It was a "Day to Reenergize Your Body, Mind, and Spirit to Connect with Kindred Souls of the Dance." The morning session was devoted to a center workshop, "Wisdom of the Body." After lunch and a regional Guild meeting, there was a sharing session. In December in Des Moines the region is holding a Dancing Christmas Carols event.

### MASSACHUSETTS

Joan Sparrow, former Regional Director, reports: A Festival of Religion and the Arts in Madison, Connecticut was held on September 30 at Mercy Center. David Gregory, the new Regional Director has an active children's choir at his Seekonk Church.

Joan also reports on the committee meeting following the '94 Festival. It was the largest registration of any SDG Festival which meant extra funds for the Guild. The Committee members surprised Ted Webster and Kathleen Henry with gifts of renewed Guild memberships and floral leis.

### MICHIGAN

Sacred dance events are listed on the local dance calendar in Royal Oaks area. SDG members receive calls requesting a presentation of sacred dance or information about it. With the election of Diane Gulian as SDG Regional Director, the activity should become more organized and publicized.

### MINNESOTA

Virginia Huffine, Director-at-Large, held a meeting on November 5. She reports: The Seraphim Dancers were part of the worship service at the Unitarian Church on December 4 with "A Celebration of Angels" using the music of Gluck's "Dance of the Blessed Spirits," accompanied by The Cadenza Trio of harp, cello and flute. An original script "In the Beginning...." by Coy Huffine, was

read by Claire Van Zant and accompanied by a Tableau Vivantes by the dancers. "Angels We Have Heard on High" opened and closed the service.

### NORTH TEXAS

Jo Ann Robertson reports: The Sacred Dance Choir of FUMC Richardson interpreted the hymn "Sent Forth by God's Blessing" and was accompanied by the Chancel Choir on November 13. In December the group demonstrated the use of the art of dance in worship to a Sunday School class. Dianne Schayot, director of dance ministries at FUMC Dallas conducted a workshop in Wichita, Kansas on November 12 with two days of sharing and learning. There were workshops on choreography, music and involving the congregation in the areas of prayers, hymns, anthems, processions and scriptures.

Eugene Lang and Angela Norris Johnson participated at the dedication/consecration of the new sanctuary at Hamilton Park UMC on October 30 with "Give me Jesus" in movement.

Kay Quisenberry is teaching an 8-week Sacred Dance Course in both Fort Worth and Cedar Hill. The Church on the Rock North presented a Christmas program on December 9 and 11 with liturgical dance.

### SOUTH TEXAS

Sister Martha Ann Kirk, SDG member and Professor of Religious Studies at Incarnate Word College in San Antonio, was the featured leader of a workshop, "The Word Becomes Flesh, Dance, Movement and Mime Exploring the Bible, Ideas for Worship, Education and Personal Prayer," on October 1 at Bethany United Methodist Church in Austin. At lunch participants viewed the video, "Prepare the Way," a video from the International Christian Dance Fellowship conference in Jerusalem, glimpsing types of dances throughout the world and including Martha Ann among the presenters.

### WASHINGTON

Margaret Taylor Doane led "Carol Dancing" on November 19, at Westminster Congregational United Church of Christ in Spokane. On October 2nd Margaret participated in the Interchurch Song Fest at the Northwood Presbyterian Church in Spokane, dancing "God of Grace and God of Glory".

### WESTERN PENNSYLVANIA

Western Pennsylvania had several sacred dance concerts last year. Ryan Gober, who has since moved to NJ, authored articles on sacred dance and its meaning for the Calvary Episcopal Church. Sacred dance is alive and well in the region. Many churches sponsor and give support to their own sacred dance groups. Free lance sacred dance groups also exist.

"Stations of the Cross," danced on Good Friday at the Heinz Chapel at the University of Pittsburgh received a good review in the *Pittsburgh Post*. Under the direction of SDG representative, Pam Shaw, dancers at the Winchester-Thurston Upper School did two interpretive dances at the school's annual Peace Assemblies. "Let Justice Roll Like a River" was done at a conference of all religious orders of the Catholic Diocese of Pittsburgh in April. Volkwein's Music Store sponsored three days of workshops for educators and church musicians. Sacred dance was included, introducing the many forms and styles of sacred dance.

Choreographers' Continuum, sponsored by the Pittsburgh Dance Council, included "Joyous Spirits," based on Jewish religious themes.



## MEMOS FROM THE MINUTES

Meeting of the Executive Board of the Sacred Dance Guild, Home of Ann Blessin, Denver, Colorado, Saturday, October 8, 1994

Members present: Ann Blessin, Joann Flanigan, Paula Nettleton, Carolyn Lutito, Regina Bowman, Sally Goerner, Celeste Rossmiller. A quorum was established.

Minutes: The minutes of the July 5, 1994 Board Meeting in Weston, MA were read. Corrections were noted. Minutes were approved as corrected. M/Sally Goerner, S/Ann Blessin. Passed.

### REPORTS FROM OFFICERS

**Membership:** Carla Kramer submitted a letter with the following information: On 30 September, the Guild dropped from the membership rolls anyone who had not renewed. This leaves a total of 502 current members, lower than the average of 550. However, new memberships have more than doubled (there's 89 this year) over the previous two years, and tripled over 1990 and '91.

Discussion was prompted by suggestions from Carla regarding pro-rating memberships fees for people who join the guild mid-year. Exactly how to make adjustments for such new members will be taken up at the next board meeting. Also to be discussed at the February meeting is the time the membership year begins.

**Regional and Chapter Director:** JoAn Huff's work was recognized by officers present for its consistently well-organized and efficient character. JoAn also submitted her report, dated 1 October, by mail. It details activity, or lack thereof, in the Rocky Mtn., Ohio, Columbia-Willamette, NY/SW Conn., chapters.

**Treasurer:** Carolyn Lutito reported that on the 30 Sept. the Guild had received a check from Ted Webster in the amount of \$3,500.00, the repayment of the seed money loaned him for Festival '94. In addition, Ted sent a \$3,020.17 in surplus income. Furthermore, the \$325.00 deposit into the Endowment fund was from fundraisers at the Festival. Motion was made that the returned seed money be invested in the Vanguard Wellsly account. M/Sally Goerner, S/Regina. Passed with consultation with Treasurer.

Carolyn related that 5 regional directors have never cashed their rebate checks issued last year. It was decided to reissue these checks to the five, along with a letter requesting them to please cash them. If they wish to make the amount as a donation to the Guild, they should endorse it back to the SDG accordingly.

The SDG endowment fund, which was established in the Vanguard Wellsly fund in march of '94, has been climbing in market value. Dividend from this investment, along with interest on Savings, have been reinvested.

Total assets as of 1 October 1994 are \$21,717.15. Total amount in checking and saving accounts is \$9,527.15; total investments are \$12,200.00. Total income from 10/1/93 - 9/30/94, which includes advertising income, bibliography and journal sales, interest, life membership and membership dues is \$21,981.57. Total expenses for the same period including accounting and legal fees, archive expenses, assistance, bibliography and journal expenses, office, printing, postage, tax and telephone expenses, and the seed money for Festival '95 are \$12,454.42.

**Journal Editor:** Toni Intravaia mailed her report of 1 September, noting that the *Journal* should be in the mail by the third week of

September. "The Book" is at the bindery and should be in the mail before September is over. The Fall Issue theme of "Reaching Sacred Time Through Dance" brought in much interesting material.

The theme of the Winter Issue will be "Highlighting Sacred Dance Guild Members' Ideas." Deadline for this issue is November 15.

**Publicity:** Paula Nettleton requested the database for national endowment letters. Barbara Tener, Director-at-large, is currently working on a fund-raising letter for the endowment, to be used for scholarships. She will have it ready by December 1.

The event "Spring in Mexico City" information needs to be disseminated, along with information about Festival '95. Those present suggested the following channels: various dance magazines and dance schools, including folk dance circles.

There was discussion re: the raffle of an airline ticket for Festival '95. Regina, Carolyn and Paula will form an ad hoc committee to investigate the details surrounding such a raffle.

**Nominating Committee:** Joann Flanigan reported that we need many new officers for this upcoming year. Regional Directors are also being sought for the states of Connecticut-Rhode Island, Kansas-Missouri and Minnesota. New replacements were in place in the states of Idaho, Massachusetts and Utah.

The question was raised regarding the responsibilities of Regional Director. Joann informed the Board that the RD's contact new members and try to promote Sacred Dance in their area.

Expenses for postage and envelopes, copies and long distance calls in the amount of \$463.97 were submitted. This figure included copies for renewal notices.

### OLD BUSINESS:

Forrest Cogan put together a statistical summary for festivals. He has sent it to Ted Webster and Kathleen Henry, Festival '94 Co-chairs. It records attendance numbers and distance traveled, income, expenditures, post-festival spin-offs, etc.

### NEW BUSINESS

**By-Laws:** An amendment to the Bylaws was submitted by Mary Jane Wolbers, which added to the job description for the Director-at Large.

Discussion noted that the job description expanded the position. It was moved that Mary Jane Wolbers' proposed amendment be added to the job description of the Director-at-Large. M/Joann Flanigan, S/Paula Nettleton. Passed.

The expanded description is available to the Nominating Committee and to potential candidates. Such a lengthy description will not go into the by-laws, however.

It was strongly suggested that such expanded job descriptions be compiled in the future for all positions. (To be taken up as new business at the next meeting.)

**Festival '95:** Lisa Tuttle, Regional Director, is program chair for Ka Mohala Pohuehue, Festival '95, to take place in Hawaii August 9-15 at a spiritual retreat center on the Big Island of Hawaii. Lisa is accepting proposals for workshop offerings. (Contact her at 1629 Wilder Ave., #604, Honolulu, HI 96822.)

Rooms will be available which overlook the ocean. Campsites also available.

Carla de Sola will facilitate some classes,

along with many local Polynesian dancers. There will also be modern, Hebrew, and Afro-Haitian leaders, to mention a few.

There will be a men's dance workshop the week before the Festival, and a Hula workshop the week following.

If families want to come, they need to call the retreat center at 1-800-6886 about facilities.

The planners have already used the \$3,500 seed money, and the retreat center is requesting a further \$3500. It was moved, that if needed, an additional \$3,000 be granted in this case. M/Joann Flanigan, S/Celeste Rossmiller. Passed.

The Board of Directors and the Festival Committee encouraged your attendance at Festival. Sally Goerner will write a letter to the *Journal* stating the availability of scholarship funds. Deadline for application is March 1. Ann will ask Denise Dovell if she will be scholarship chairperson.

Ann will request more info on different housing options and costs, more brochures, info re: transportation from the airport (which is 50 miles away), and the campsite. The room & board will be around \$400, and tuition ca. \$200. Airfare is in addition to this.

It was moved to adjourn at 1:00 p.m. M/Sally Goerner, S/Joann Flanigan. Passed.

Respectfully Submitted,  
Celeste J. Rossmiller  
Recording Secretary

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### Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.



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## Calendar

**January 9-14, 1995** - Alleluia Dance Theater,  
Pacific School of Religion, Contact: Alleluia  
Dance Theater, P.O. Box 641, Moorpark, CA  
93021.

**January 17-20, 1995** - "Dance and Art of  
Peacemaking", Carla DeSola January  
Workshop, Pacific School of Religion,  
Berkeley, Ca. Contact: Pacific School of  
Religion, 1798 Scenic Avenue, Berkeley, Ca  
94709.

**February 4-5, 1995** - New York City Dance  
Alliance Convention Season, Chicago, IL.  
Contact: New York City Dance Alliance, P.O.  
Box 952, New York, New York 10024 for com-  
plete listing and information.

**February 11-13, 1995** - Alleluia Dance Company,  
La Casa de Maria Weekend Dance Retreat.  
Contact: Alleluia Dance Theater, P.O. Box  
641, Moorpark, CA 93021. March 9-12, 1995 -  
"Meeting of the Americas for Dance", World  
Dance Alliance General Assembly of Western  
Hemisphere Nations, Mexico City, Mexico.  
Contact: Genevieve Oswald, c/o Dance  
Magazine, 33 W. 60th St., New York, NY  
10023.

**March 23, 1995** - Alleluia Company, California  
Lutheran University Chapel Service. Contact:  
Alleluia Dance Theater, P.O. Box 641,  
Moorpark, CA 93021.

**March 28-April 1, 1995** - NDA/AAHPERD  
National Convention, Portland, OR. Contact:  
Conventions, AAHPERD, 1900 Association  
Drive, Reston, VA 22091-1599.

**March 31-April 1, 1995** - "Celebration of Faith  
through Movement and Dance", Lenten Dance  
Retreat, Bells Corners United Church, Nepean  
with Joann Flanigan leading. Contact: Wendy  
Morrell, 95 Monterey Drive, Nepean, Ontario,  
Canada K2H 7A9.

**June 2-3, 1995** - "Dance and Spirituality" and "A  
Journey Through the Labyrinth" with Carla  
DeSola, Cathedral of St. John the Divine, New  
York. Contact: Omega Dance, Cathedral of St.  
John the Divine, 1047 Amsterdam Ave., New  
York, NY 10025.

**June 9-12, 1995** - "Written on the Body", Joint  
conference of the American Dance Guild and

Ohiodance at Denison University, Granville,  
Ohio. Contact: Gill Wright Miller, Chair,  
Department of Dance, Denison University,  
Granville, Ohio 43023.

**July 10-14, 1995** - Sacred Dance Week at Pacific  
School of Religion, with Carla DeSola, Cynthia  
Winton-Henry, Doug Adams, and many others.  
Contact: Dr. Carol Voison, Pacific School of  
Religion, 1798 Scenic Avenue, Berkeley, CA  
94709.

**July 17-21, 1995** - "Dance and the Art of  
Peacemaking" with Carla DeSola at Pacific  
School of Religion. Contact: Dr. Carol Voison,  
Pacific School of Religion, 1798 Scenic  
Avenue, Berkeley, CA 94709.

**July 17-21, 1995** - "Bringing Biblical Humor to  
Life" workshop including all the arts with Doug  
Adams, Pacific School of Religion. Contact:  
Dr. Carol Voison, Pacific School of Religion,  
1798 Scenic Avenue, Berkeley, CA 94709.

**July 24-28, 1995** - "Wisdom of the Body" with  
Cynthia Winton-Henry and Phil Porter at  
Pacific School of Religion. Contact: Dr. Carol  
Voison, Pacific School of Religion, 1798  
Scenic Avenue, Berkeley, Ca 94709.

**July 31 - August 4, 1995** - "International Visual  
Arts Conference" with major artists, museum  
leaders, and scholars presenting panels, exhi-  
bitions and other presentations on visual arts  
and their use in worship, Pacific School of  
Religion, including Carla DeSola and Omega  
West in performance. Contact: Dr. Carol  
Voison, Pacific School of Religion, 1798  
Scenic Avenue, Berkeley, CA 94709.

**August 9-16, 1995** - Sacred Dance Guild Festival  
'95, Hawaii, "Ka Mohala Pohuehue". Contact:  
Lisa Tuttle, 1629 Wilder Ave. #604, Honolulu,  
Hawaii 96822.

## Executive Board Meetings

**Winter Board Meeting:** Saturday, February 11,  
1995, 10:00 a.m., Ann Blessin's home,  
Denver, Colorado.

**Spring Board Meeting:** Saturday, April 8, 1995,  
10:00 a.m., Ann Blessin's home, Denver,  
Colorado.

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